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ABSTRACT

This taxonomy is designed to be used by teachers who are preparing New York state students to take the Tests of General Educational Development (GED). The skills included in this taxonomy are representative of those skills which must be mastered in order to pass the reading skills test of the current six-hour GED. Educational objectives in the following areas are included--nonfiction, fiction, drama, poetry, and practical reading--accompanied by references to further available instructional resources. Sample items (reading passages) are presented for each of the objective areas, followed by multiple choice questions on the passage. (GDC)

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BUREAU OF GENERAL EDUCATION CURRICULUM DEVELOPMENT

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

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A TAXONOMY OF SELECTED HIGH SCHOOL EQUIVALENCY MATERIALS

Interpretation of Literary Materials

SUPPLEMENTARY INVENTORY

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1979

THE UNIVERSITY OF THE STATE OF NEW YORK/THE STATE EDUCATION DEPARTMENT
ALBANY, NEW YORK 12234

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FOREWORD

In 1976, A Taxonomy of Selected High School Equivalency Materials (Reading), was distributed to Directors of Continuing Education throughout the State. In that Taxonomy, the Iowa Tests of Educational Development (I.T.E.D.), X-4 and Y-4, were recommended as instruments which could be used to profile a student's competencies in the reading skills which needed to be mastered as a requisite to passing the Tests of General Educational Development. However. the I.T.E.D. was really not designed specifically for that purpose. While it tests for most of the skills which are on the G.E.D., it fails to test in several critical areas. The I.T.E.D. was recommended though, because, of all the instruments available at the time, it represented the highest correlation between the skills assessed and the skills which need to be mastered by a high school equivalency student.

The recommendation to use the I.T.E.D. was only an expediency so that the development of the Taxonomy should not be delayed by the time-consuming task of constructing an assessment instrument. This supplement, tailored to the skills tested for on the *reading skills test of the new 6-hour form of the G.E.D.*, now provides the high school equivalency instructor with a means of assessing these skills. Experienced high school equivalency instructors will notice that there is considerable overlap with the skills identified in the "Interpreting Literature" section of Developing High School Equivalency Reading Skills. However, it will also be noticed that some skills have been omitted, some added, and some modified. Therefore, while the Taxonomy is still a valuable reference tool, its use in preparing students to take the new form of the G.E.D. will require some flexibility on the part of the instructors. It should also be noted that this particular supplement inventories only skills required for reading literature. Two additional supplements are available; one to inventory skills of reading social studies material, and the other skills of reading science materials.

For ease of scoring, the students should record their responses on copies of the multiple choice answer sheets found on pages 1 to 3. The correct answers are found on pages 4 to 6. Once a student's responses are evaluated, the instructor should take note of any skill weaknesses and prescribe instruction using the designated card (cd) from the Taxonomy if applicable. A sample is found on page 7. If the skill is new and not indexed in the Taxonomy, the instructor will have to devise appropriate alternatives.

The Inventory was constructed by Francis Loeffler, Washington Irving Education Center, Schenectady and Evelyn A. Donahue, Hadley Luzerne Central Schools. It was reviewed by Gerald Cerne, South Colonie Central Schools. George K. Tregaskis, associate, Bureau of General Education Curriculum Development coordinated the development of the publication and Theodore J. Turone, Chief, Bureau of General Continuing Education contributed helpful suggestions during the initial planning stages.

Name _____

Nonfiction

1) A___ B___ C___ D___ E___ *Recognizing literal meaning (cd L 5)*

2) A___ B___ C___ D___ E___ *Identifying main idea (cd L 6)*

3) A___ B___ C___ D___ E___ *Recognizing tone (cd L 12)*

4) A___ B___ C___ D___ E___ *Identifying bias (cd L 13)*

5) A___ B___ C___ D___ E___ *Recognizing literal meaning (cd L 5)*

6) A___ B___ C___ D___ E___ *Identifying main idea (cd L 6)*

7) A___ B___ C___ D___ E___ *Recognizing tone (cd L 12)*

8) A___ B___ C___ D___ E___ *Identifying author's role (cd L 11)*

9) A___ B___ C___ D___ E___ *Recognizing literal meaning (cd L 5)*

10) A___ B___ C___ D___ E___ *Recognizing literal meaning (cd L 5)*

11) A___ B___ C___ D___ E___ *Identifying main ideas (cd L 6)*

12) A___ B___ C___ D___ E___ *Recognizing tone (cd L 12)*

13) A___ B___ C___ D___ E___ *Identifying author's role (cd L 11)*

14) A___ B___ C___ C___ E___ *Recognizing literal meaning (cd L 5)*

Fiction

15) A___ B___ C___ D___ E___ *Identifying theme (cd L 14)*

16) A___ B___ C___ D___ E___ *Inferring characterization (cd L 16)*

17) A___ B___ C___ D___ E___ *Identifying point of view (cd L 18)*

18) A___ B___ C___ D___ E___ *Recognizing cause-effect relationships*

19) A___ B___ C___ D___ E___ *Identifying theme (cd L 14)*

20) A___ B___ C___ D___ E___ *Inferring characterization (cd L 16)*

21) A___ B___ C___ D___ E___ *Identifying point of view (cd L 18)*

22) A___ B___ C___ D___ E___ *Identifying setting (cd L 15)*

23) A___ B___ C___ D___ E___ *Identifying theme (cd L 14)*

24) A___ B___ C___ D___ E___ *Identifying point of view (cd L 18)*

25) A___ B___ C___ D___ E___ *Identifying subtle meaning*

Drama

26) A___ B___ C___ D___ E___ *Inferring characterization (cd L 21)*

27) A___ B___ C___ D___ E___ *Inferring characterization (cd L 21)*

28) A___ B___ C___ D___ E___ *Inferring characterization (cd L 21)*

Name _____

29) A___ B___ C___ D___ E___ *Identifying subtle meaning*

30) A___ B___ C___ D___ E___ *Identifying emotion*

31) A___ B___ C___ D___ E___ *Inferring characterization (cd L 21)*

32) A___ B___ C___ D___ E___ *Inferring characterization (cd L 21)*

33) A___ B___ C___ D___ E___ *Identifying character traits*

34) A___ B___ C___ D___ E___ *Identifying emotion*

35) A___ B___ C___ D___ E___ *Identifying emotion*

Poetry

36) A___ B___ C___ D___ E___ *Identifying subtle meaning*

37) A___ B___ C___ D___ E___ *Understanding imagery (cd L 34)*

38) A___ B___ C___ D___ E___ *Identifying theme (cd L 30)*

39) A___ B___ C___ D___ E___ *Identifying poet's intent (cd L 31)*

40) A___ B___ C___ D___ E___ *Inferring characterization (cd L 28)*

41) A___ B___ C___ D___ E___ *Inferring characterization (cd L 28)*

42) A___ B___ C___ D___ E___ *Identifying subtle meaning*

43) A___ B___ C___ D___ E___ *Identifying character traits (cd L 28)*

44) A___ B___ C___ D___ E___ *Identifying theme (cd L 30)*

45) A___ B___ C___ D___ E___ *Identifying poet's intent (cd L 31)*

46) A___ B___ C___ D___ E___ *Understanding imagery (cd L 34)*

47) A___ B___ C___ D___ E___ *Understanding literal meaning (cd L 26)*

48) A___ B___ C___ D___ E___ *Understanding imagery (cd L 34)*

49) A___ B___ C___ D___ E___ *Identifying poet's intent (cd L 31)*

50) A___ B___ C___ D___ E___ *Identifying theme (cd L 30)*

51) A___ B___ C___ D___ E___ *Identifying main premise (cd L 32)*

52) A___ B___ C___ D___ E___ *Understanding imagery (cd L 34)*

53) A___ B___ C___ D___ E___ *Identifying character traits (cd L 28)*

54) A___ B___ C___ D___ E___ *Identifying main premise (cd L 32)*

55) A___ B___ C___ D___ E___ *Understanding imagery (cd L 34)*

56) A___ B___ C___ D___ E___ *Understanding comparisons (cd L 36)*

Name _____

57) A___ B___ C___ D___ E___ *Understanding imagery (cd L 34)*

58) A___ B___ C___ D___ E___ *Identifying theme (cd L 30)*

59) A___ B___ C___ D___ E___ *Understanding grammatical devices (cd L 37)*

60) A___ B___ C___ D___ E___ *Understanding imagery (cd L 34)*

61) A___ B___ C___ D___ E___ *Understanding imagery (cd L 34)*

62) A___ B___ C___ D___ E___ *Identifying emotion*

63) A___ B___ C___ D___ E___ *Understanding literal meaning (cd L 26)*

64) A___ B___ C___ D___ E___ *Understanding literal meaning (cd L 26)*

65) A___ B___ C___ D___ E___ *Understanding comparisons (cd L 36)*

Practical

66) A___ B___ C___ D___ E___ *Comprehending recipes*

67) A___ B___ C___ D___ E___ *Comprehending recipes*

68) A___ B___ C___ D___ E___ *Comprehending recipes*

69) A___ B___ C___ D___ E___ *Comprehending recipes*

70) A___ B___ C___ D___ E___ *Comprehending headlines*

71) A___ B___ C___ D___ E___ *Recognizing propaganda*

72) A___ B___ C___ D___ E___ *Understanding indexes*

73) A___ B___ C___ D___ E___ *Comprehending headlines*

74) A___ B___ C___ D___ E___ *Recognizing propaganda*

75) A___ B___ C___ D___ E___ *Understanding indexes*

76) A___ B___ C___ D___ E___ *Understanding classified ads*

77) A___ B___ C___ D___ E___ *Using reference resources*

78) A___ B___ C___ D___ E___ *Using catalogs*

79) A___ B___ C___ D___ E___ *Understanding classified ads*

80) A___ B___ C___ D___ E___ *Using reference resources*

81) A___ B___ C___ D___ E___ *Using reference resources*

82) A___ B___ C___ D___ E___ *Understanding classified ads*

83) A___ B___ C___ D___ E___ *Understanding classified ads*

84) A___ B___ C___ D___ E___ *Comprehending headlines*

Name _____

Nonfiction

1) A___ B___ C___ D✓ E___ *Recognizing literal meaning (cd L 5)*

2) A___ B✓ C___ D___ E___ *Identifying main idea (cd L 6)*

3) A✓ B___ C___ D___ E___ *Recognizing tone (cd L 12)*

4) A___ B___ C___ D___ E✓ *Identifying bias (cd L 13)*

5) A___ B___ C___ D✓ E___ *Recognizing literal meaning (cd L 5)*

6) A___ B___ C___ D✓ E___ *Identifying main idea (cd L 6)*

7) A✓ B___ C___ D___ E___ *Recognizing tone (cd L 12)*

8) A___ B___ C___ D✓ E___ *Identifying author's role (cd L 11)*

9) A___ B___ C✓ D___ E___ *Recognizing literal meaning (cd L 5)*

10) A___ B___ C___ D___ E✓ *Recognizing literal meaning (cd L 5)*

11) A✓ B___ C___ D___ E___ *Identifying main idea (cd L 6)*

12) A___ B___ C✓ D___ E___ *Recognizing tone (cd L 12)*

13) A___ B___ C___ D✓ E___ *Identifying author's role (cd L 11)*

14) A✓ B___ C___ D___ E___ *Recognizing literal meaning (cd L 5)*

Fiction

15) A___ B___ C✓ D___ E___ *Identifying theme (cd L 14)**

16) A___ B___ C___ D___ E✓ *Inferring characterization (cd L 16)*

17) A___ B___ C___ D___ E✓ *Identifying point of view (cd L 18)*

18) A___ B___ C✓ D___ E___ *Recognizing cause-effect relationships*

19) A✓ B___ C___ D___ E___ *Identifying theme (cd L 14)*

20) A___ B___ C___ D✓ E___ *Inferring characterization (cd L 16)*

21) A✓ B___ C___ D___ E___ *Identifying point of view (cd L 18)*

22) A___ B___ C___ D✓ E___ *Identifying setting (cd L 15)*

23) A___ B___ C___ D✓ E___ *Identifying theme (cd L 14)*

24) A___ B___ C___ D✓ E___ *Identifying point of view (cd L 18)*

25) A___ B___ C___ D✓ E___ *Identifying subtle meaning*

Drama

26) A✓ B___ C___ D___ E___ *Inferring characterization (cd L 21)*

27) A___ B___ C___ D✓ E___ *Inferring characterization (cd L 21)*

28) A___ B___ C___ D✓ E___ *Inferring characterization (cd L 21)*

*See inside of back cover for instructor's note on theme

Name _____

29) A✓ B___ C___ D___ E___ *Identifying subtle meaning*

30) A___ B___ C___ D✓ E___ *Identifying emotion*

31) A✓ B___ C___ D___ E___ *Inferring characterization (cd L 21)*

32) A___ B✓ C___ D___ E___ *Inferring characterization (cd L 21)*

33) A___ B___ C___ D✓ E___ *Identifying character traits*

34) A___ B___ C✓ D___ E___ *Identifying emotion*

35) A✓ B___ C___ D___ E___ *Identifying emotion*

Poetry

36) A___ B___ C___ D___ E✓ *Identifying subtle meaning*

37) A___ B✓ C___ D___ E___ *Understanding imagery (cd L 34)*

38) A___ B___ C___ D✓ E___ *Identifying theme (cd L 30)*

39) A___ B___ C___ D___ E✓ *Identifying poet's intent (cd L 31)*

40) A___ B___ C✓ D___ E___ *Inferring characterization (cd L 28)*

41) A___ B___ C✓ D___ E___ *Inferring characterization (cd L 28)*

42) A✓ B___ C___ D___ E___ *Identifying subtle meaning*

43) A___ B___ C✓ D___ E___ *Identifying character traits (cd L 28)*

44) A___ B✓ C___ D___ E___ *Identifying theme (cd L 30)*

45) A___ B✓ C___ D___ E___ *Identifying poet's intent (cd L 31)*

46) A___ B___ C___ D___ E✓ *Understanding imagery (cd L 34)*

47) A___ B___ C___ D✓ E___ *Understanding literal meaning (cd L 26)*

48) A✓ B___ C___ D___ E___ *Understanding imagery (cd L 34)*

49) A___ B___ C___ D✓ E___ *Identifying poet's intent (cd L 31)*

50) A___ B___ C___ D___ E✓ *Identifying theme (cd L 30)*

51) A___ B___ C___ D✓ E___ *Identifying main premise (cd L 32)*

52) A✓ B___ C___ D___ E___ *Understanding imagery (cd L 34)*

53) A___ B___ C___ D✓ E___ *Identifying character traits (cd L 28)*

54) A___ B___ C___ D✓ E___ *Identifying main premise (cd L 32)*

55) A___ B✓ C___ D___ E___ *Understanding imagery (cd L 34)*

56) A___ B✓ C___ D___ E___ *Understanding comparisons (cd L 36)*

Name _____

57) A___ B✓ C___ D___ E___ *Understanding imagery (cd L 34)*

58) A✓ B___ C___ D___ E___ *Identifying theme (cd L 30)*

59) A___ B___ C✓ D___ E___ *Understanding grammatical devices (cd L 37)*

60) A___ B✓ C___ D___ E___ *Understanding imagery (cd L 34)*

61) A___ B___ C___ D✓ E___ *Understanding imagery (cd L 34)*

62) A___ B___ C✓ D___ E___ *Identifying emotion*

63) A___ B✓ C___ D___ E___ *Underestanding literal meaning (cd L 26)*

64) A___ B___ C___ D___ E✓ *Understanding literal meaning (cd L 26)*

65) A___ B___ C___ D✓ E___ *Understanding comparisons (cd L 36)*

Practical

66) A✓ B___ C___ D___ E___ *Comprehending recipes*

67) A___ B___ C___ D✓ E___ *Comprehending recipes*

68) A___ B___ C___ D✓ E___ *Comprehending recipes*

69) A✓ B___ C___ D___ E___ *Comprehending recipes*

70) A✓ B___ C___ D___ E___ *Comprehending headlines*

16

71) A✓ B___ C___ D___ E___ *Recognizing propaganda*

72) A___ B___ C✓ D___ E___ *Understanding indexes*

73) A___ B___ C___ D✓ E___ *Comprehending headlines*

74) A___ B___ C✓ D___ E___ *Recognizing propaganda*

75) A___ B___ C___ D✓ E___ *Understanding indexes*

76) A___ B✓ C___ D___ E___ *Understanding classified ads*

77) A___ B✓ C___ D___ E___ *Using reference resources*

78) A✓ B___ C___ D___ E___ *Using catalogs*

79) A___ B___ C___ D___ E✓ *Understanding classified ads*

80) A___ B___ C✓ D___ E___ *Using reference resources*

81) A✓ B___ C___ D___ E___ *Using reference resources*

82) A___ B___ C✓ D___ E___ *Understanding classified ads*

83) A___ B___ C✓ D___ E___ *Understanding classified ads*

84) A___ B___ C✓ D___ E___ *Comprehending headlines*

17

Instruction

Developing High School Equivalency Reading Skills (NYSED, 1972) pp. 120-121

Lower level reinforcement

High School Equivalency Examinations in Social Studies, Science, and Literature, Your Future is Now (Barron's Educational Series, Inc., 1972)
pp. 327-328, II*
pp. 331-333, V[5]
pp. 335-337, VII[13-15]
pp. 348-351, I, II[1,2,3]
pp. 378-379, III[14,15]
pp. 353-354, V[7,8]

Tactics (Scott, Foresman and Company, 1961-1967)
I cd 3/p. 16
I cd 36/p. 83, ex. 5 I[1-5], II[1-3]
I cd 37/pp. 84-85, ex. 6[1-3], 7[1-4]
I cd 38/pp. 86-87, ex. 8A,B,C,9[1-7]
II cd 35/p. 83, ex. 2[1-18]
II cd 37/p. 86, ex. 6[1-4], 7[1-4]
II cd 38A/pp. 88-89, ex. 9[1-8], 10[1-12]
III pp. 83-84, ex. 13
III p. 87
III pp. 103-104[3,5,8-10]

Upper level reinforcement

Interpretation of Literary Materials (Cowles, 1970)
pp. 42-43[3,4,7]; 54-55
pp. 115[54]; 134
pp. 50-51[6]; 56-57
pp. 113[45,46,48,51]; 133
pp. 116[61-63]; 135

Interpretation of Literary Materials (Cambridge, 1974)
pp. 65-67[1-10]; 78
pp. 73-74[1,2]; 79
pp. 74-76[6]; 80

Reading Interpretation in Social Studies, Natural Sciences and Literature (Simon and Schuster, 1971)
p. 98[1,2]; 104
pp. 240-241[63,65,67]; 260
pp. 239-240[56,57,58]; 260
p. 135*

GED test simulation

Extending High School Equivalency Reading Skills, Part I — Literature (NYSED, 1973)
pp. 34, 35, F[3,4]

Ocean Affairs

The importance of the oceans to the welfare and even the survival of mankind in other than economic terms is all too often overlooked in the day-to-day approach to ocean affairs. Little or no consideration is given to the overwhelming threat to man's survival should anything go wrong with the great ocean systems; indeed the very likelihood of such an event is thought by many to be so remote as not to warrant serious or, still less, urgent discussion. And yet, even as I write these words, large areas of the world's oceans are changing through the gross interference of mankind.

The greatest single threat to mankind is mankind. This danger is in two parts, firstly man's numbers which are outstripping the planet's resources, and secondly the rate of which technological civilization is affecting the environment. Man is no danger to the environment for that will adjust as it has done through the milennia, but the question we must ask is can man himself survive the changes he has wrought?

However well we recognize these facts, it is proving difficult, if not impossible, to pursuade the mass of mankind in general and those in authority in particular to face the reality of our predicament.

The consequences of this inability or fear has led to the generation of a number of myths, among them that science and technology can provide indefinitely for the needs of the growing and consuming population. One hope born of this myth has been the so-called "Green Revolution" which for a little while lived up to its promise but which was doomed in the long run to failure.

More pertinent to our interest in the oceans is the newer myth that the seas contain an almost infinite wealth of food, energy and minerals—the premise upon which much of the present United Nations dialogue on the seas rests.

Let us for a moment consider the all-important food supply that the oceans provide. The history of fishery exploitation is a tale of destruction, of the elimination of fishery after fishery. It is a tale of inadequate regulations being inadequately enforced.

1. The author's opening paragraph indicates that he is concerned about

   a. the nation's financial situation
   b. the decline of the fishing industry
   c. the welfare of merchant marines
   d. preserving the oceans
   e. controlling the forces of nature

2. The author argues that

   a. natural forces have reversed all of our efforts to utilize the resources of the seas
   b. We fail to realize that our survival is threatened
   c. scientists are to blame for man's failure to understand the importance of the oceans
   d. only certain bodies of water have been polluted and the problem has been exaggerated by myths
   e. the "Green Revolution" failed because it did not receive the backing of the United Nations

3. The tone of this passage is

   a. alarming
   b. reassuring
   c. cheerful
   d. humorous
   e. satirical

4. The author feels that the fishing industry

   a. has acted in a responsible manner
   b. has done well in regulating its own activities
   c. has created environmental conditions beneficial to sea life
   d. should be expanded and deregulated
   e. has not considered the long-range effects of its activities

BRITISH NATIVE DISHES - WHERE ARE THEY?

Until recently, a visitor to Britain might have been excused for leaving with the impression that we are a country with no definable cuisine. In London and other major cities, restaurants are plentiful, but instead of offering buttered mussels, boiled marrowbones, salmon with a sorrel sauce, pigeon pie, and Sussex Pond pudding, their menus feature foods from every country except our own.

So, if there is a traditional British cuisine, where is it to be found, and why is it hidden so discreetly? Certainly we have a rich and varied tradition of cooking, leavened with ideas, recipes, and spices from a once far-flung empire, and with dishes often being handed down from generation to generation over the centuries. Our climate, farming prowess, rivers, fishing fleet, and kitchen gardens provide us with raw ingredients that are unrivaled for quality; our tastes are remarkably varied, and each region of the country still retains its favorite dishes.

Why, then, do we keep these gifts so carefully hidden, keeping our kitchen delights under a bushel and encouraging the growth of almost every variety of restaurant food except our own? One answer lies in the proverbial reticence of the British, who prefer not to shout out their culinary achievements from the rooftops but to keep themselves to themselves and their home cooking to their own homes. They are too shy to offer the visitor tiddy ogies, cullen skink, cock-a-leekie, stoved howtowdie, kail brose, rumbledethumps, whim wham, figet pie, and sweet cured pig's chaps, or to explain the secrets of Arbroath smokies and York hams.

5. The author states that the tourists in Britain find it difficult to sample native dishes because

   a. the British have no distinctive foods
   b. the British prefer food from other lands
   c. the climate makes necessary ingredients hard to acquire
   d. the British are reserved about their accomplishments
   e. the British are offended by the curiosity of tourists

6. The main idea of this passage is that

   a. British restaurants serve unusual dishes
   b. Britain has no definite cuisine
   c. there are few good restaurants in Britain
   d. Britain has many fine dishes rarely shared with visitors
   e. the British dislike cooking native dishes

7. The author's attitude toward British food can best be described as

   a. admiring
   b. disgusted
   c. apathetic
   d. indecisive
   e. envious

8. The author of this passage is most likely a(n)

   a. disgruntled tourist
   b. professional chef
   c. historian
   d. native of Britain
   e. restauranteur

WHY OUR STANDARD OF LIVING MIGHT NOT GET BETTER

Determining exactly how much government should regulate American life and industry is an extremely difficult problem. In our past, government intervention was spawned by serious and genuine desires to protect the public good against threatened erosion of the quality of American life. Regulation, then, was intended to *improve* our standard of life by intelligent control.

Today the pendulum of regulation has swung too far. The results of overregulation have become as much a threat to the public good as the original evils they were intended to exorcise. Overregulation now punishes the public more than it protects.

Government overregulation doesn't dampen inflation. It fuels it. During this fiscal year, Professor Murray Weidenbaum of Washington University estimates that compliance with Federal regulations will cost nearly $103 billion, 20% of the entire Federal budget, or about $440 for every U.S. citizen.

Put another way, current regulations increase the price of a new house by $1500 to $2500 and the price of an average new car by $666.

Professor Weidenbaum points out that business must invest about $10 billion in new capital spending merely to meet government regulations each year.

It is expensive, time-consuming, and wasteful to do business in America today. Overregulation reduces the amount of capital and resources available for the development and extension of new technologies and higher productivity.

We must solve our problems — not regulate them into more serious problems. Economic freedom — the free enterprise system — is still a far more effective arbiter of constituency needs than the tangled bureaucratic maze on the banks of the Potomac. Our competitive economic system — if allowed to work — will work.

Unless the regulatory house is thoroughly cleaned, the public may become so contemptuous of "Big Brother" government that the regulatory process will cease to be effective.

9. Professor Weidenbaum states that

   a. the cost of new homes should be regulated
   b. Federal regulations should limit manufacturer's profits to $666 per car
   c. government regulations are excessively costly
   d. capital investments to meet government regulations are prudent investments
   e. none of the costs for complying with government regulations should be passed on to consumers

10. The author states that private enterprise

    a. is less restricted now by government regulations than a decade ago
    b. never should have been subjected to government regulation
    c. has encouraged government regulation
    d. will eventually refuse to tolerate government intervention
    e. is being stifled by government overregulation

11. This article focuses on

    a. problems of and solutions to government overregulation
    b. the inefficiency of government regulatory agencies
    c. the results of private industry interfering in government affairs
    d. the lack of research and development being devoted to consumer safety
    e. methods of financing government supervision of private industry

12. The intent of the author of this article was to

    a. praise the achievement of private industry in policing their own ranks
    b. prove that consumers are solely responsible for inflation
    c. argue for less government regulation
    d. advise industrial investors
    e. criticize the concept of free enterprise

13. The author is most likely a(n)

    a. government economist
    b. foreign investor
    c. consumer on a fixed income
    d. executive in private industry
    e. nationally recognized news commentator

14. One potential threat created by an overbearing government and cited by the author is

    a. a public which rejects all government regulations
    b. inflation followed by recession
    c. socialism
    d. environmental degradation
    e. a bloated bureaucracy

HOW THE BARBER FINALLY GOT HIMSELF INTO A FABLE

William Saroyan

There was once a barber who visited a fabulist and said "Sir, you are not writing enough fables about barbers."

"Who, for instance?" the fabulist said, putting down his hammer and chisel, for he was writing on stone.

"Well," the barber said, "*me*, because I am the barber who thought up the complaint, and I want you to say that I am Betros of Gultik and am very brave."

"What else?" the fabulist said.

"I do all the good things for men that all barbers do," the barber said, "and then I do something no other barber does."

"And what is that?" the fabulist said.

"Do you promise to put me into a fable?" the barber said.

"No, but I think you ought to tell me just the same," the fabulist said.

"Very well, then," the barber said. "The thing I do that other barbers do not do is this. I speak wisdom to my customers."

"Give me an example of the wisdom you speak," the fabulist said.

"I say to them," the barber said, "'Do not laugh out loud at a cripple'."

"I see," the fabulist said.

"Are you going to put me in a fable?" the barber said.

"No, I don't think so," the fabulist said.

The barber said, "Why not? I am not laughing at *you* and you are a cripple—your back is all hunched up, your legs can scarcely support your little body, your head is lopsided, your fingers are so twisted nobody can look at them for longer than a glance. I am not laughing, so why aren't you going to put me in a fable?"

"Well," the fabulist said, "if you really want to know the truth, it is this: I would much rather have you laugh at me than ask that I put you into a fable."

The barber pointed a finger. He leaped back in rage, He roared with mock laughter. "Look, look," he said, "everybody look at this deformed little monkey of a man who claims to be a fable-writer, he is a fraud, that's what he is—naturally, being deformed, he had to learn *some* trade, so he chose the easiest one in the world."

The fabulist looked and listened, and then said softly, "Now, perhaps I *may* put you in a fable, after all. It is more right for some people to be honest monsters than it is for them to be unsuccessful toadies."

15. The theme of this tale is

    a. bravery
    b. living with a handicap
    c. sincerity
    d. art
    e. friendship

16. The barber can best be described as

    a. temperamental
    b. brave
    c. wise
    d. considerate
    e. hypocritical

17. This tale is presented through narration that is

    a. first person major
    b. omniscient
    c. first person minor
    d. limited omniscient
    e. objective

18. The fabulist agreed to put the barber into a fable because

    a. the barber proved his bravery by being quite frank with the fabulist
    b. the fabulist realized that the barber had caught him in his own argument
    c. by his actions, the barber gave the fabulist an idea for a fable
    d. the barber's wisdom was cruel but irresistible
    e. as a cripple he needed the barber's help

GREAT EXPECTATIONS

Charles Dickens

My father's family name being Pirrip, and my Christian name Philip, my infant tongue could make of both names nothing more explicit than Pip. So I call myself Pip, and came to be called Pip.

We lived in the Marsh country, down by the river, within twenty miles of the sea. My first vivid impression of things seems to me to have been gained on a memorable raw afternoon toward evening. At such a time I found out for certain that this bleak place was the churchyard; that Philip Pirrip, late of this parish, and Georgianna, his wife, were dead and buried here. I knew that the dark flat wilderness beyond was the marshes; that the low leaden line beyond them was the river; that the distant savage lair from which the wind was rushing was the sea; and that the small bundle of shivers growing afraid of it all and beginning to cry was Pip.

"Hold your noise!" cried a terrible voice, as a man started up from among the graves. "Keep still, you little devil, or I'll cut your throat!"

A fearful man, all in coarse gray, with a great iron on his leg. A man with no hat, and with broken shoes, and with an old rag tied round his head. A man who had been soaked in water, and smothered in mud, and lamed by stones, and cut by flints, and stung by nettles, and torn by briers, who limped, and shivered, and glared, and growled; and whose teeth chattered in his head as he seized me by the chin.

"Oh! Don't cut my throat, sir," I pleaded in terror. "Pray don't do it, sir."

"Tell us your name!" said the man. "Quick!"

"Pip, sir."

"Once more," said the man, staring at me. "Give it mouth!"

"Pip, Pip, sir."

"Show us where you live," said the man. "Point out the place!"

I pointed to where our village lay, a mile or more from the church.

The man after looking at me for a moment, turned me upside down and emptied my pockets. There was nothing in them but a piece of bread. He ate the bread ravenously.

"You young dog," said the man, licking his lips. "What fat cheeks you ha' got. Darn me if I couldn't eat 'em, and if I han't half a mind to'it!"

I held tighter to the tombstone on which he had put me; partly, to keep myself upon it; partly, to keep myself from crying.

"Now lookee here!" said the man. "Where's your mother and father?"

"There, sir!" said I, pointing to the tombstones.

He started, made a short run, and stopped and looked over his shoulder.

"Ha'" he muttered. "Who d'ye live with—supposin' you're kindly let to live, which I han't made up my mind about?"

"My sister, sir—Mrs. Joe Gargery—wife of Joe Gargery, the blacksmith, sir."

19. The theme of this passage is

    a. intimidation
    b. loneliness
    c. youthful independence
    d. anxiety
    e. courage

20. The author has shown Pip to be

    a. naive and insolent
    b. gullible but resourceful
    c. inarticulate and naive
    d. frightened but respectful
    e. articulate and boastful

21. In this story, the role of the narrator is in the point of view of the

    a. first person participant
    b. first person observer
    c. third person storyteller
    d. none of the above
    e. second person active

ETHAN FROME

Edith Wharton

I had the story, bit by bit, from various people, and, as generally happens in such cases, each time it was a different story.

If you know Starkfield, Massachusetts, you know the post-office. If you know the post-office, you must have seen Ethan Frome drive up to it, drop the reins on his hollow-backed bay and drag himself across the brick pavement to the white colonnade; and you must have asked who he was.

It was there that, several years ago, I saw him for the first time; and the sight pulled me up sharp. Even then he was the most striking figure in Starkfield, though he was but the ruin of a man. It was not so much his great height that marked him, for the "natives" were easily singled out by their lank longitude from the stockier foreign breed; it was the careless powerful look he had, in spite of a lameness checking each step like the jerk of a chain. There was something bleak and unapproachable in his face, and he was so stiffened and grizzled that I took him for an old man and was surprised to hear that he was not more than fifty-two. I had this from Harmon Gow, who had driven the stage from Bettsbridge to Starkfield in pre-trolley days and knew the chronicle of all the families on his line.

22. It would appear that Frome's past can be characterized as

    a. happy
    b. energetic
    c. noteworthy
    d. tragic
    e. action-filled

23. The theme of this selection is

    a. a happy view of country life
    b. the adventures of a rural gossip
    c. the advancement of technology
    d. a man's lamentable past
    e. a touching relationship

24. It would appear from this selection that the story is being told by

    a. Ethan Frome
    b. Harmon Gow
    c. a native of Starkfield
    d. a relative newcomer to Starkfield
    e. a person involved with Ethan Frome's past

25. The point of the second paragraph is that

    a. not many visitors to Starkfield have been very observant
    b. the author is convinced that the reader has been in Starkfield
    c. all the residents of Starkfield had the same routine each day
    d. Ethan Frome's routine was predictable
    e. curiosity was not tolerated in Starkfield

NATHAN HALE

Clyde Fitch

ACT I

SCENE: *The Union Grammar Schoolhouse, New London, Connecticut, in 1775. It is a simple room with a door on the left side. At the back are two smallish windows through which are seen trees and the blue sky; between them is a big blackboard. At the right of the room is a small, slightly raised platform on which is the teacher's desk; on the latter are papers, quill pens, an old inkwell, pamphlets, and books. A large globe of the world stands beside the platform. On the wall behind hangs a "birch." In front of the platform, and to one side, is a three-legged dunce's stool, unoccupied for the present. Two long, low benches for the classes are placed beneath the blackboard and the desks and benches for the scholars are placed on the left, facing the teacher's platform.*

It is toward noon of a sunny day, and the music of "Yankee Doodle" is in the air. As the curtain rises a very badly drawn absurd picture is seen on the blackboard, representing the boys on the ice pond of Boston Common, with their thumbs to their noses, driving away the British army!
ALICE ADAMS *is by this blackboard finishing this drawing.*
MISS ADAMS *is one of the older pupils, somewhat of a hoyden, already a little of a woman, lovely to look upon, and altogether a charming, natural girl full of high spirits. All shouting, talking, and gesticulating. Above the din, a* BOY'S *voice is heard.*

Talbot Boy. [*In warning.*] Quick, Alice, Teacher!
[*There is a wild scramble for their places, and just as* LEBANON *enters sudden silence reigns. All pretend to be absorbed in their books, but keep one eye on* LEBANON *and the blackboard, till he, following their glances, discovers the drawing.*]

Lebanon. [*A prim and youthful assistant teacher, with a pompous manner, intended to deceive his pupils.*] Who drew that picture? [*There is silence.*] Who drew this picture? [*No one replies, and only a few suppressed giggles are heard.*] I will keep you all after hours till the boy confesses.

Alice. [*Interrupts mischievously.*] Perhaps it was a *girl*, sir. [*The children giggle and snicker.*]

Lebanon. No interruptions. I will keep you all in till the boy confesses. [Lebanon *looks about expectantly; nobody speaks.*] I am in earnest.

Talbot Boy. It wasn't a boy, it was Alice Adams. [*The scholars hiss and cry "Shame! Shame!"*]

Lebanon. Miss Alice Adams, stand up. [Alice *rises.*] Is that true?

26. From Lebanon's handling of the situation, the reader gets the impression that he is rather

    a. stern
    b. indifferent
    c. timid
    d. humorous
    e. ill

27. It can be implied that Alice Adams

    a. was an ignorant girl who failed to realize that the Talbot boy would get her into trouble
    b. encouraged Lebanon to unjustly persecute the male students
    c. cared more for women's rights than loyalty to the British king
    d. enjoyed causing a disturbance in the classroom
    e. was shy and the brunt of her classmates' jokes

NATHAN HALE

Clyde Fitch

ACT I

Lebanon. [*Rising.*] Ready! [*He strikes a tuning fork on the desk, motions three times with his finger, and at the third stroke all begin to sing "God Save the King." All sing except* TOM ADAMS. *After the first line,* LEBANON *stops them.*] Stop! Thomas Adams is not singing. Now, *everyone,* mind, and Thomas, if you don't sing, it will be five raps on the knuckles. [*All sing except* TOM, *two lines;* LEBANON *again stops them.*] Thomas Adams come forward! [TOM *comes slowly forward.*] I am ashamed of you, being disobedient in this manner, before your esteemed relative, too. What do you mean, sir?

Tom. I won't sing "God Save the King."

Lebanon. And why not?

Tom. Because I hate him and his red coats. Hip! Hip! I say, for the Boston Indians, and Hooray for their tea-party! [*There is a low suppressed murmur of approval from the scholars, and a loud* "Oh!" *of astonishment from* ANGELICA.]

Lebanon. We'll see if we can't *make* you sing. Hold out your hand. [TOM *holds out his hand, and* LEBANON *takes up his ruler.*]

Angelica. Oh— [*She cries out and rises involuntarily.*] Oh, please, Mr. Teacher—

Lebanon. [*After a moment's hesitation.*] I cannot be deaf to the voice of beauty, [*Bowing to* ANGELICA, *he lays down the ruler.*]

Mrs. Knowlton. Child, compose your nerves; watch your mother!

Tom. Oh, you can whack me if you want. But when Mr. Hale's here, he don't punish me for not singing.

Lebanon. He doesn't? How's that?

Tom. No, sir. He said he didn't blame me!

Lebanon. Mr. Hale said that?

Tom. Yes, sir, and he said he had half a mind not to sing it himself any longer.

Lebanon. That's treason! We'll see about that when Mr. Hale arrives.

28. In this passage we learn that Tom

    a. is cowardly
    b. is timid
    c. has good manners
    d. has firm convictions
    e. is a poor singer

29. Mrs. Knowlton's one statement indicates that she

    a. disapproved of Angelica's intervention
    b. approved of Angelica's intervention
    c. disapproved of Angelica being nervous
    d. knew Lebanon would not strike Tom
    e. thought Angelica, not Tom, should be punished

THE GLASS MENAGERIE

Tennessee Williams

SCENE FOUR

SCENE: *Tom and his mother Amanda are discussing his job and his thirst for adventure. Amanda sees the day coming when Tom will pick up and leave. She raises her concerns with Laura, Tom's sister.*

Tom. All right? What about Laura?

Amanda. We have to be making plans and provisions for her. She's older than you, two years, and nothing has happened. She just drifts along doing nothing. It frightens me terribly how she just drifts along.

Tom. I guess she's the type that people call home girls.

Amanda. There's no such type, and if there is, it's a pity! That is unless the home is hers with a husband!

Tom. What?

Amanda. Oh, I can see the handwriting on the wall as plain as I see the nose in front of my face! It's terrifying! More and more you remind me of your father! He was out all hours without explanation—Then left! Good-bye! And me with the bag to hold. I saw that letter you got from the Merchant Marine. I know what you're dreaming of. I'm not standing here blindfolded. Very well, then. Then do it! But not till there's somebody to take your place.

Tom. What do you mean?

Amanda. I mean that as soon as Laura has got somebody to take care of her, married, a home of her own, independent—why, then you'll be free to go wherever you please, on land, on sea, whichever way the wind blows you! But until that time you've got to look out for your sister because she's young and dependent. I put her in a business college— a dismal failure! Frightened her so it made her sick to her stomach. I took her over to the Young People's League at the church. Another fiasco. She spoke to nobody, nobody spoke to her. Now all she does is fool with those pieces of glass and play those worn-out records. What kind of a life is that for a girl to lead?

Tom. What can I do about it?

Amanda. Overcome selfishness! Self, self, self is all that you ever think of! (TOM *springs up and crosses to get his coat. It is ugly and bulky. He pulls on a cap with earmuffs.)* Where is your muffler? Put your wool muffler on! (*He snatches it angrily from the closet and tosses it around his neck and pulls both ends tight.*) Tom! I haven't said what I had in mind to ask you.

Tom. I'm too late to—

Amanda. (*catching his arm—very importunately. Then shyly.*) Down at the warehouse, aren't there some—nice young men?

Tom. No!

Amanda. There must be—some ...

Tom. Mother—

(*Gesture.*)

Amanda. Find out one that's clean-living—doesn't drink—ask him out for sister!

Tom. What?

Amanda. For sister! To meet! Get acquainted!

Tom. (*stamping to door*). Oh, my go-osh!

Amanda. Will you? (*He opens door. Imploringly.*) Will you? (*He starts down.*) Will you? *Will* you, dear?

Tom (calling back). YES!

30. From his conversation with Amanda, Tom's feelings toward this situation can best be described as

    a. enthusiastic
    b. envious
    c. loving
    d. defensive
    e. elated

31. It would appear from this conversation that one of Laura's basic characteristics is

    a. shyness
    b. independence
    c. selfishness
    d. intelligence
    e. aggressiveness

32. From her remarks, Amanda appears to be a character who

    a. wants to be free of family
    b. tries to effect change in her children's lives
    c. dislikes her daughter
    d. lets other people plan her life for her
    e. has led a pampered existence

IKE

Ring Lardner

We figured that Ike spent most of his evenin's answerin' the letters from his "friend's sister," so we kept trying to date him up for shows and parties to see how he'd duck out of 'em. He was bugs over spaghetti, so we told him one day that they was goin' to be a big feed of it over to Joe's that night and he was invited.

"How long'll it last?" he says.

"Well," we says, "we're goin' right over there after the game and stay till they close up."

"I can't go," he says, "unless they leave me come home at eight bells."

"Nothin' doin'," says Carey. "Joe'd get sore."

"I can't go then," says Ike.

"Why not?" I ast him.

"Well," he says, "my landlady locks up the house at eight and I left my key home."

"You can come and stay with me," says Carey.

"No," he says, "I can't sleep in a strange bed."

"How do you get along when we're on the road?" says I.

"I don't never sleep the first night anywheres," he says. "After that I'm all right."

"You'll have time to chase home and get your key right after the game," I told him.

"The key ain't home," says Ike. "I lent it to one o' the other fellas and he's went out o' town and took it with him."

"Couldn't you borry another key off'n the landlady?" Carey ast him."

"No," he says, "that's the only one they is."

33. This conversation is obviously intended to show that Ike

    a. fails to appreciate friendly suggestions
    b. is dominated by women
    c. is honest and reliable
    d. fabricates alibis
    e. has difficulty organizing his affairs

ROMEO AND JULIET

William Shakespeare

ACT V
SCENE THREE

SCENE: *Juliet has been drugged but Romeo believes she is dead. He holds her in his arms and reveals his thoughts to the reader.*

Forgive me cousin. Ah dear Juliet,
Why art thou yet so fair? Shall I believe
That unsubstantial Death is amorous
And that the lean abhorred monster keeps
Thee here in dark to be his paramour?
For fear of that, I still will stay with thee,
And never from this palace of dim night
Depart again. Here, here will I remain,
Depart again, come lie thou in my arm,
Here's to thy health, where'er thou tumblest in.
O true apothecary!
Thy drugs are quick. Thus with a kiss I die,
With worms that are thy chamber-maids. O here
Will I set up my everlasting rest;
And shake the yoke of inauspicious stars
From this world-wearied flesh. Eyes look your last.
Arms, take your last embrace. And lips, o you
The doors of breath, seal with a righteous kiss
A dateless bargain to engrossing death.
Come bitter conduct, come unsavoury guide,
Thou desperate pilot, now at once run on
The dashing rocks thy sea-sick weary bark.
Here's to my love! O true apothecary!
Thy drugs are quick. Thus with a kiss I die.

34. Romeo's soliloquy reveals that his emotional state was

    a. cheerful
    b. jubilant
    c. suicidal
    d. humorous
    e. joyful

35. Romeo's feeling about death is expressed in

    a. jealous words
    b. angry words
    c. respectful words
    d. humorous cliches
    e. reverent actions

THE RIVER MERCHANT'S WIFE: A LETTER

Ezra Pound

While my hair was still cut straight across my forehead
I played about the front gate, pulling flowers.
You came by on bamboo stilts, playing horse,
You walked about my seat, playing with blue plums.
And we went on living in the village of Chokan:
Two small people, without dislike or suspicion.

At fourteen I married My Lord you.
I never laughed, being bashful.
Lowering my head, I looked at the wall.
Called to, a thousand times, I never looked back.

At fifteen I stopped scowling,
I desired my dust to be mingled with yours
For ever and for ever and for ever.
Why should I climb the look out?

At sixteen you departed,
You went into far Ku-to-yen, by the river of swirling eddies,
And you have been gone five months.
The monkeys make sorrowful noise overhead.

You dragged your feet when you went out.
By the gate now, the moss is grown, the different mosses,
Too deep to clear them away!
The leaves fall early this autumn, in wind.
The paired butterflies are already yellow with August
Over the grass in the West garden;
They hurt me. I grow older.

If you are coming down through the narrows of the river Kiang
Please let me know beforehand,
And I will come out to meet you
As far as Cho-fu-Sa.

By Rihaku

36. The man addressed in the poem has apparently

a. stopped loving his wife
b. forgotten their childhood memories
c. been faithful in writing his wife
d. been killed in a war
e. been away on business

37. In the fifth stanza, the speaker uses images that appeal to the sense of sight in order to show

a. beauty in nature
b. the passage of time
c. the cruelty of man
d. innocence of childhood
e. family conflict

38. The theme of this poem deals primarily with

a. trade
b. war
c. childhood
d. love
e. death

39. The poet's intent is to

a. provide information about river trade
b. describe a natural wonder
c. present a humorous anecdote
d. show the dangers of early marriage
e. describe the growth of a woman's devotion

40. The speaker in the poem can best be described as

a. angry and rebellious
b. cool and detached
c. submissive and affectionate
d. proud and independent
e. frightened and suspicious

PORTRAIT BY A NEIGHBOR

Edna St. Vincent Millay

Before she has her floor swept
  Or her dishes done,
Any day you'll find her
  A-sunning in the sun!

It's long after midnight
  Her key's in the lock,
And you never see her chimney smoke
  Till past ten o'clock!

She digs in her garden
  With a shovel and a spoon,
She weeds her lazy lettuce
  By the light of the moon.

She walks up the walk
  Like a woman in a dream,
She forgets she borrowed butter
  And pays you back cream!

Her lawn looks like a meadow,
  And if she mows the place
She leaves the clover standing
  And the Queen Anne's lace!

41. The woman in the poem

    a. is a meticulous gardener
    b. forgets to repay her debts
    c. does not arise early
    d. grows flowers
    e. avoids the company of others

42. The speaker in the poem

    a. has observed the woman carefully
    b. minds her own business
    c. is carefully described by the poet
    d. is concerned about her neighbor's well-being
    e. is tolerant of differences in others

43. The poetess portrays the neighbor as one who is

    a. diligent
    b. caustic
    c. irresponsible
    d. respectable
    e. jealous

44. The theme of this poem deals with

    a. cleanliness
    b. virtue
    c. modesty
    d. beauty
    e. honesty

45. The poetess' intent appears to be to

    a. criticize poor gardening techniques
    b. reveal negative aspects of the neighbor
    c. make a case for better housekeeping habits
    d. present an unusual view of nature
    e. protest an important social dilemma

46. The reason the neighbor's lettuce is described as being lazy is to

    a. provide the reader with a series of words beginning with the same sound
    b. infer that it is slow growing
    c. emphasize that doing gardening at night is not recommended
    d. associate the neighbor with a lack of ambition
    e. a, b, and d

THE FLOWER-FED BUFFALOES

Vachel Lindsay

The flower-fed buffaloes of the spring
In the days of long ago,
Ranged where the locomotives sing
And the prairie flowers lie low:-
The tossing, blooming, perfumed grass
Is swept away by the wheat,
Wheels and wheels and wheels spin by
In the spring that still is sweet,
But the flower-fed buffaloes of the spring
Left us, long ago,
They gore no more, they bellow no more
They trundle around the hills no more:-
With the Blackfeet, lying low.
With the Pawnees, lying low,
Lying low.

47. The buffaloes in the poem have been replaced by

a. prairie grass
b. people
c. bulls
d. trains
e. spring

48. The image of the "flower fed buffaloes" fills the reader with a sense of

a. nostalgia
b. anxiety
c. doom
d. pride
e. joy

49. The poet's intent seems to be to

a. praise modern technology
b. describe the beauty of spring
c. provide information about wildlife
d. mourn the changes wrought by technology
e. call for a return to old-fashioned values

50. The theme of this poem deals primarily with the

a. eternal beauty of nature
b. destruction caused during spring
c. disastrous consequences of war
d. benefits of modern technology
e. sacrifices of progress

FABLE

Ralph Waldo Emerson

The mountain and the squirrel
Had a quarrel,
And the former called the latter "Little Prig";
Bun replied,
"You are doubtless very big;
But all sorts of things and weather
Must be taken in together,
To make up a year
And a sphere.
And I think it no disgrace
To occupy my place.
If I'm not so large as you,
You are not so small as I,
And not half so spry.
I'll not deny you make
A very pretty squirrel track;
Talents differ; all is well and wisely put;
If I cannot carry forests on my back,
Neither can you crack a nut."

51. Which statement express the poet's message?

a. Each person or thing in the universe has its place.
b. Size is not a measure of importance.
c. It takes a variety of talents to make life interesting.
d. All of the above.
e. None of the above.

OPPORTUNITY

Edward Roland Sill

This I beheld, or dreamed it in a dream:-
There spread a cloud of dust along a plain;
And underneath the cloud, or in it, raged
A furious battle, and men yelled, and swords
Shocked upon swords and shields. A prince's banner
Wavered, then staggered backward, hemmed by foes.
A craven hung along the battle's edge,

And thought, "Had I a sword of keener steel-
That blue blade that the king's son bears, but this
Blunt thing!" he snapt and flung it from his hand,
And lowering crept away and left the field.
Then came the king's son, wounded, sore bestead,
And weaponless, and saw the broken sword,
Hilt-buried in the dry and trodden sand,
And ran and snatched it, and with battle-shout
Lifted afresh he hewed his enemy down,
And saved a great cause that heroic day.

52. The images of seeing the cloud of dust and hearing the sounds of swords helps the reader to

    a. visualize the battle
    b. understand the differences in swords
    c. contrast the two characters
    d. sympathize with the defeated
    e. see how people could wish for something else

53. The King's son is the type of individual who

    a. could not tolerate losing
    b. could not adapt to new methods of warfare
    c. could withstand little pain
    d. knew how to improvise
    e. would avoid a battle at all costs

54. Which of the following best expresses the central thought of the poet?

    a. make the best of whatever you can
    b. too many people wish for things they can't have
    c. success often depends on a person's resourcefulness
    d. all of the above
    e. none of the above

A7

DESERTED

Madison Cawein

The old house leans upon a tree
Like some old man upon a staff:
The night wind in its ancient porch
Sounds like a hollow laugh.

The haven is wrapped in lying clouds
As grandeur cloaked itself in gray:
The starlight flitting in and out,
Glints like a lanthorn ray.

The dark is full of whispers. Now
A foxhound howls: and through the night,
Like some old ghost from out its grave,
The moon comes misty white.

55. In lines 3 and 4 the poet appeals to the sense of

    a. touch
    b. hearing
    c. sight
    d. smell
    e. taste

56. The comparisons involving the house with the man and the moon with a ghost gives the reader a feeling that s/he is reading about something rather

    a. virile and appealing
    b. aged and deserted
    c. vague and virile
    d. masterful and vivid
    e. appealing and new

18

HYMN TO THE NIGHT

Henry Wadsworth Longfellow

I heard the trailing garments of the Night
Sweep through her marble halls!
I saw her sable skirts all fringed with light
From the celestial walls!

I felt her presence, by its spell of might,
Stoop o'er me from above;
The calm, majestic presence of the Night,
As of the one I love.

From the cool cisterns of the midnight air
My spirit drank repose;
The fountain of perpetual peace flows there,-
From those deep cisterns flows.

O holy Night! from thee I learn to bear
What man has borne before!
Thou layest thy finger on the lips of Care,
And they complain no more.

57. "Sable skirts all fringed with light..." most probably is a reference to

a. the nightgown worn by the poet's love
b. the heavens and stars
c. a candlelit castle
d. angels' appearance
e. a jeweled crown

58. The theme of this poem can best be expressed as

a. night brings rest and contentment
b. night brings sleep
c. night creates tension
d. cisterns are dark as night
e. none of the above

59. The poet capitalizes the words "Night" and "Care" because

a. the words begin sentences
b. the words end metric lines
c. he thinks of them as being animated
d. he wants to balance the stanzas
e. he wants to de-emphasize these words

60. In this poem, "My spirit drank repose" means

a. I swallowed rest
b. I became relaxed
c. I declined rest
d. I took refreshments
e. I drank lying down

61. The main image of the poem centers around the personification of

a. garments
b. peace
c. a woman
d. night
e. a house

62. It may be implied that night is something the poet

a. fears
b. cannot understand
c. welcomes
d. considers to be an evil necessity
e. compares to heaven

JOHN HENRY

John Henry was a very small boy,
Sitting on his mommy's knee;
He picked up a hammer and a little piece of steel,
Saying, "A hammer'll be the death of me O Lord,
A hammer'll be the death of me."

John Henry was a steel-driving man, O Lord,
He drove all over the world.
He come to Big Bend Tunnel on the C. & O. Road
Where he beat the steam drill down, O Lord,
Where he beat the steam drill down.

John Henry said to the captain,
"Captain, you go to town,
Bring me a back a twelve-pound hammer
And I'll beat the steam drill down, O Lord,
And I'll beat the steam drill down."

They placed John Henry on the right-hand side,
The steam drill on the left;
He said, "Before I let that steam drill beat me down
I'll die with my hammer in my hand, O Lord,
And send my soul to rest."

The man that invented that steam drill
He thought he was mighty fine.
John Henry sunk the steel fourteen feet
While the steam drill only made nine, O Lord,
While the steam drill only made nine.

63. John Henry prefers to work with

a. steam drills
b. hammers
c. machines
d. trains
e. captains

64. The poem reveals that John Henry was a

a. stubborn steam driller
b. cruel captain
c. dishonest trainman
d. mischievous boy
e. strong willed laborer

NATURE

Henry Wadsworth Longfellow

As a fond mother, when the day is o'er
Leads by the hand her little child to bed,
Half willing, half reluctant to be led,
And leave his broken playthings on the floor,
Still gazing at them through the open door,
Nor wholly reassured and comforted
By promises of others in their stead,
Which, though more splendid, may not please
him more;
So nature deals with us, and takes away
Our playthings one by one. and by the hand
Leads us to rest so gently, that we go
Scarce knowing if we wish to go or stay,
Being too full of sleep to understand
How far the unknown transcends the what we know.

65. The two comparisons in this sonnet are

a. child-nature and traveling-death
b. mother-child, and going to bed-death
c. child-bedtime, and promises-treasures
d. mother-nature and going to bed-death
e. mother-comfort and plaything-nature

CRANBERRY SAUCE SERVES 6

1 lb. cranberries
2 cups sugar
1 cup water

Wash cranberries; drain. Combine with sugar and water; bring to the boiling point; cover. Boil slowly 10 minutes, or until skins are broken. Skim. Chill.

66. After boiling for 10 minutes, the cook is directed to

a. remove matter from the top of the liquid and then cool the sauce
b. put the broken skins through a sieve
c. blend ingredients with chili powder
d. bring to a temperature just below the boiling point
e. stir gently until the sauce cools

67. All of the following information is supplied except

a. the quantity of sugar
b. the boiling time
c. the number of servings produced
d. the type of utensils required
e. the process to be followed

53

POTATO PANCAKES

Potatoes cook tender inside, stay crisp and lacy around the edges.
Makes 8 servings.

6 medium-size potatoes
2 eggs
1 small onion, grated
1 1/2 teaspoons salt
1/4 teaspoon pepper
1/4 teaspoon ground nutmeg
1 tablespoon flour
Shortening

1. Pare potatoes; shred. (There should be about 3 cups). If you shred them ahead, place in a bowl and cover with cold water until ready to mix pancakes, then drain and dry well with paper toweling.

2. Beat eggs in a large bowl; stir in potatoes, onion, salt, pepper, and nutmeg. Sprinkle flour over top; stir in.

3. Melt enough shortening in a large heavy frying pan to make a depth of 1/4 inch; heat. Drop potato mixture, a scant 1/4 cup for each cake, into hot shortening, flattening slightly with back of spoon to make thin cakes. Fry slowly, turning once, 3 to 5 minutes, or until crisp and golden. (If needed, add more shortening and reheat between batches.) Serve hot.

68. The cook, in preparing the potatoes, is told to pare them and to

a. peel them
b. boil them
c. freeze them
d. cut them into tiny particles
e. eye them

69. The potato pancakes are to be

a. fried
b. broiled
c. boiled
d. baked
e. sauted

54

70. The headline "Carter Hits A Bulldog Congress" seems to favor

a. Carter's opinion that Congress is too restrictive
b. keeping bulldogs out of Congress
c. preventing cruelty to animals
d. Carter's unfair treatment of Congress
e. Carter's right to hit congressmen

71. "Everyone else in the union is voting for the contract, so you should vote for it too." This is an example of a propaganda technique called

a. bandwagon
b. name calling
c. testimonial
d. logical
e. sweeping generalization

Monsoons (mon-soonz), 52, 395, 396; in India 433, 435

72. The answer to the question "How severe are monsoons in India?" would be found on pages

a. 395-396
b. 433-435
c. 433, 435
d. 52, 395-396, 433, 435
e. 52, 395, 396

73. Which headline most directly gets to the heart of the issue?

a. Bridge Bash Bouyant
b. City Policy Lore Far From a Bore
c. Scientists Formulate Gender-Benders for Picky Parents
d. Changes in Fishing Regulations Have N.Y. Anglers Grumbling
e. Much Comes Out in The Wash as Suds Churn On

74. "All politicians are dishonest" is an example of the technique called

a. name calling
b. prestigious testimonial
c. sweeping generalization
d. bandwagon
e. logical

Glow-worms, description, 18-6629

Poem about
The Mower to the Glow-Worms, 14-5130

Question about
Why does a glow-worm glow? 11-3843

75. In the above index entry from an encyclopedia, the number 18 indicates that

a. there are 18 pages in the volume
b. there are 18 pages describing glow-worms
c. there are only 18 different glow-worms
d. the description is found in volume 18
e. the description is found between pages 18 and 6629

1970 MAVERICK — 2 dr., 6 cyl., standard. Excellent condition $900. Dial 842-1298 or 882-9331 after 4 p.m.

76. In the above ad, the car described

a. has 6 doors
b. has 2 doors
c. has 2 cylinders
d. requires a down payment of $900
e. must be sold before 4:00 p.m.

77. Which of the following reference sources would be best to consult in regard to the important events of 1964?

a. encyclopedia
b. almanac
c. atlas
d. dictionary
e. gazeteer

B DOUBLE INSULATED DRILLS—Multi-purpose drills for household, craft and hobbyist use. Speed lock holds desired speed "on" for continuous operation jobs like grinding, sanding, or polishing. Lifetime lubricated bearings. Burnout protected dynamically balanced, vibration-free motor. High-impact housing won't rust, crack or dent. Precision geared chuck and key.

737 21-3 3/8" Drill	***$12.50**	$19.95
737 25-4 1/4" Drill	***$10.90**	$17.95

78. The cost of the 3/8" drill to the consumer is

a. $12.50
b. $19.95
c. $ 7.45
d. $10.90
e. $17.95

57

MAINTENANCE SUPERVISOR — Shirt-Sleeve supervisor of bldg. maintenance & shipping/receiving for local manufacturing company. High School graduate, 5 plus years, experience in plant type maintenance. Salary based on qualifications. All major benefits, pension, profit-sharing. "An Equal Opportunity Employer." Reply to Box 1, BB, Gazet.

79. The job described above indicates that the

a. salary is based on minimum wage
b. applicant must telephone the employer
c. position is available in an apartment house
d. applicant needs no experience
e. applicant must be a high school graduate

80. Antonyms and synonyms are usually found in a(n)

a. atlas
b. abstract
c. dictionary
d. gazeteer
e. bibliography

A LARGE BEAN BAG CHAIR—Covered in heavy supported "wet look" vinyl and filled with thousands of tiny polystyrene beads. All seams are double stitched; wipes clean in a jiffy. 102" circumference in normal position.

832 10-5	Black	***$19.97**	$35.00
832 14-7	Red	***$19.97**	$35.00

81. When ordering the black bean bag chair it would be important to include the number

a. 832 10-5
b. 832 14-7
c. 19.97
d. 35.00
e. 102

58

Exp. Machine Opr.
w/refs. 40 hr. wk.
+ overtime. $12,000/yr.
Fee paid. EOE

Items 82 and 83 below

82. Which of the following statements is correct?

a. no references are required
b. on the job training is provided
c. the employee pays the agency fee
d. overtime work is not available
e. none of the above

83. "EOE" means

a. that the company hires experienced only employees
b. that the employee will be expected to work overtime
c. that the company will consider all job applicants regardless of age, creed, sex or national origin
d. that the employee is expected to provide his/her own tools and safety equipment
e. that the company has branches in foreign countries

Headline 1 GAINS FOR POOR WON AT SUPERMARKET

Headline 2 MILITANT CHADWELL WOMEN BATTLE COPS AT SUPERMARKET

Headline 3 FOOD PRICES IN CITY'S POOR NEIGHBORHOODS ISSUE AT CHADWELL SUPERMARKET PROTESTS

84. Judging from the above headlines, the following assumption may be made

a. all 3 headlines are slanted in favor of the protestors
b. headlines 1 and 2 are biased in favor of the police
c. headline 3 is relatively neutral
d. headline 1 is relatively neutral
e. headline 2 is meant to belittle law enforcement officers

Instructor's Note

Theme must be taught as more than just the main idea or even the central topic. Identifying themes may require the reader to infer a moral or the central issue, emotion, or psycho-social condition the author has attempted to describe. Examples of such themes are: vengence, time heals, profit-inspired greed, fidelity, patriotic zeal, comradery, judge not and be not judged.

Identifying theme may also require the reader to generalize beyond the particulars of the passage read and, it may involve subjective analysis. For example, the ballad of John Henry* might be analyzed as follows:

Main idea:	John Henry died trying to prove that he could do more work than a machine
Theme A:	Pride
Theme B:	Vanity
Theme C:	Labor's resistance to mechanization

Any of these analyses is acceptable and in a forced choice situation, the reader would have to choose the most reasonable response provided.

*See Extending High School Equivalency Reading Skills Part 1: Literature Page 59